



# L. VAN BEETHOVEN

## SONATAS FOR THE PIANO

REVISED AND FINGERED

BY

HANS VON BÜLOW and SIGMUND LEBERT

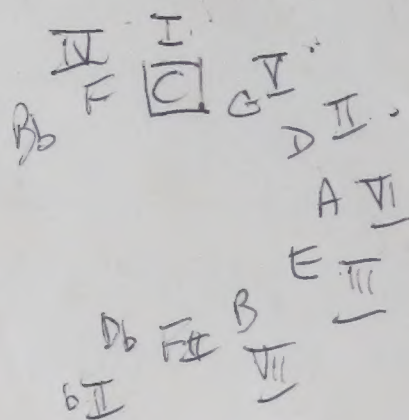
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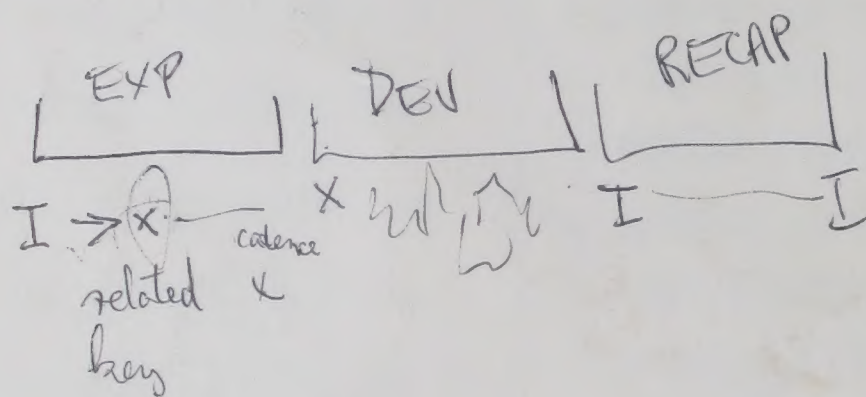
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- 1.) Steady, unhurried
- 2.) Legato (connected)
- 3.) pedaling

dim - symmetrical and  
 aug - asymmetrical  
 up a minor tone





April 3, 1969

# Sonata quasi una Fantasia.

To Countess JULIA GUICCIARDI.

(MOONLIGHT)

Op. 27, No. 2

Abbreviations: M. T. signifies Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

L. van BEETHOVEN.

I. Adagio sostenuto. (♩ = 52.)

*sempre pp e con sordini.*

14.

a) It is evident that the highest part, as the melody, requires a firmer touch than the accompanying triplet-figure; and the first note in the latter must never produce the effect of a doubling of the melody in the lower octave.

b) A more frequent use of the pedal than is marked by the editor, and limited here to the most essential passages, is allowable; it is not advisable, however, to take the original directions *sempre senza sordini* (i. e., without dampers) too literally.

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Handwritten musical score for piano, featuring six systems of staves. The score includes various annotations, dynamics, and performance instructions.

**System 1:** Annotations include "B minor", "F# maj", "B minor", "B major", and "F minor". Dynamics include "mf".

**System 2:** Annotations include "B minor", "F minor", "B major", and "6+7". Dynamics include "pp". Instruction: "una corda."

**System 3:** Annotations include "F# minor", "B major", "6+7", and "F# minor". Dynamics include "pp". Instruction: "marcato, ma sempre p".

**System 4:** Annotations include "B major", "6+7", "C# minor", "D# minor", and "6+7". Dynamics include "pp". Instruction: "cresc.".

**System 5:** Annotations include "B major", "6+7", "C# minor", "D# minor", and "6+7". Dynamics include "pp". Instruction: "dimin.".

**System 6:** Annotations include "B major", "6+7", "C# minor", "D# minor", and "6+7". Dynamics include "pp". Instruction: "una corda."

**System 7:** Annotations include "B major", "6+7", "C# minor", "D# minor", and "6+7". Dynamics include "pp". Instruction: "il basso sempre ten."



*Ch. only*  
*l.h. pedal*  
*dim.*  
*Ch. divm*

*a)*

*pp*  
*dim.*  
*cresc.*  
*dim.*  
*espress.*

*p*  
*mf*  
*dim.*  
*una corda.*

*poco riten.*  
*a tempo.*  
*pp*  
*grave.*  
*più marcato del principio.*

*un poco*

*cresc.*  
*più cresc.*  
*p subito.*

*Ch. min*  
*Ch. min*  
*Ch. min*

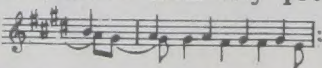
a) The player must guard against carrying his hand back with over-anxious haste. For, in any event, a strict pedantic observance of time is out of place in this period, which has rather the character of an improvisation.



The musical score is written for piano and consists of six systems. The key signature is three sharps (F#, C#, G#). The notation includes treble and bass staves with various musical symbols and handwritten annotations.

- System 1:** Annotations include *più p* and *pp*. Chord symbols *C#maj* and *C#min<sup>6</sup>* are written above the staff.
- System 2:** Chord symbols *C#maj*, *F#min*, and *C#maj* are present.
- System 3:** Includes the instruction *a)* and chord symbols *C#maj*, *C#min*, and *B#ma*.
- System 4:** Features the instruction *sempre legatissimo<sup>†</sup>* and the text *una corda. mare.* below the staff.
- System 5:** Includes the instruction *dimin.* and the text *attacca subito il seguente.* at the end of the system.
- System 6:** Includes the instruction *stentando.* and dynamic markings *pp* and *ppp*.

Throughout the score, there are numerous handwritten notes, including *Re.*, *La.*, and *C#maj*, as well as asterisks (\*) and other musical symbols.

a) The notes with a dash above them may properly be dwelt upon in such a way as to give them the effect of suspensions, e. g., ; in fact, a utilization of the inner parts, in accordance with the laws of euphony and the course of the modulation, is recommended throughout the piece.



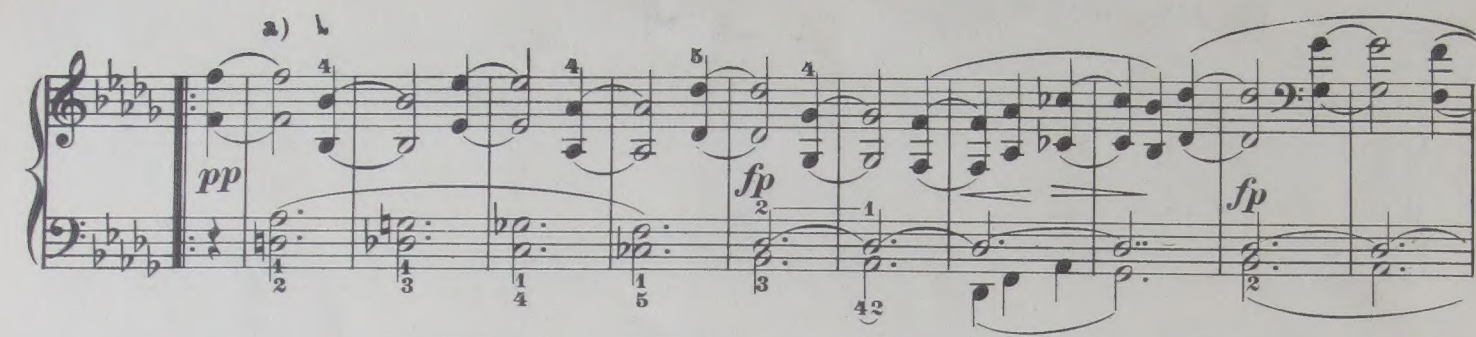
# **II. Allegretto.<sup>a)</sup>** (♩. = 56.)

The musical score is written for piano and consists of five systems. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 56 beats per minute. The score includes various dynamics such as *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *fp* (fortissimo-piano), *sf* (sforzando), and *cresc.* (crescendo). It also features articulations like *espr.* (espressivo), *dolce* (dolce), and *stacc.* (staccato). Fingerings are indicated by numbers 1-5 above or below notes. The score is divided into two main parts: a first part (measures 1-16) and a second part (measures 17-32), with a repeat sign at the end of the second part.

a) *Allegretto* means *poco allegro*. The movement should not exceed a moderate minuet-tempo, in this point precisely resembling the analogous movements in the Sonatas Op. 2, Nos 1 and 2; Op. 10, No 2; Op. 14, No 1, not to speak of later ones. This anti-Scherzo is, indeed, a lyrical Intermezzo between two tragical Nocturnes, Franz Liszt's clever *mot*: "Une fleur entre deux abîmes" (a flower betwixt two abysses) gives the key to the true interpretation.

b) Special care must be bestowed on the twofold task of the right hand — a songful leading of the melody, with a light and graceful *staccato* in the second part, which latter combines with the left-hand part as a third factor.



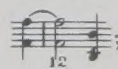
a) 

*cresc.* - - *p pp* *dolce.* *p*

*p* *mf* *p* *mf* *p*

*espress.* *cresc.* *sf* *p* *p*

*riten.* *a tempo.* *pp* *cresc.* *sf* *pp* *attacca subito il seguente. b)*

a) A very common amateurish error, - which, we regret to say, is countenanced here and in other places by Herr Lebert's otherwise so meritorious edition - is the notion that a closer *legato* is obtainable, in descending octave-passages, by a change of fingers. Precisely the opposite effect is produced by the following manipulation: ; the higher part, the one most strongly affecting the ear, suffers a most sensible interruption. A slight muscular stretching of the palm of the hand, which is no harder to learn than shifting on a stringed instrument, will amply fulfil all requirements.

b) An undelayed attack (of the Finale) is quite as indispensable to the general effect as in the two reprises preceding.



*Legato = connected arpeggios*

*DYNAMICS =  
LOUDS +  
SOFTS*

III. Presto agitato. ( $\text{♩} = 88$ .)

*Pedal*

a) M.T.

b)

The musical score is for a piece titled "III. Presto agitato." in G major (one sharp) and 2/4 time, with a tempo of 88 beats per minute. It is divided into two parts, (a) and (b). Part (a) is marked "M.T." (Molto Tosto). The score is written for grand staff (treble and bass clef). It includes various dynamics such as *p* (piano), *f* (forte), *sf* (sforzando), and *cresc.* (crescendo). There are many handwritten annotations in purple ink, including "Pedal", "no ped.", "cresc.", "ten.", "lunga.", and "pedal". The score also features many fingerings and articulation marks.

- a) This passage, up to the abrupt stroke on the fourth beat in measure 2, must be played with almost ethereal lightness in the very smoothest *piano*, and (if only for the sake of distinctness) as little *legato* as is in any way compatible with the great rapidity of the movement.
- b) The second stroke has only the significance of an echo, the repercussion of the first. In measure 8 it is different, owing to its leading over to new matter.



10

S.T. *espress.*

*p*

*cresc.* *poco* *poco*

*ff* *p* *cresc.* *p*

*ten.*

*ten.*

*ff* *p* *cresc.* *f*

a) This grace is written out in conformity with its undeviating mode of execution. Avoid a repeated accentuation of the lowest bass note; an accent is needful only on its first entrance.

b) The rapid movement, conjoined with required exertion of strength, hardly admits of a longer trill


than:  (or: )

11617







a) The literal execution is: 

b) The repetition prescribed here according to custom impresses us as a chilling tautology.

c) This movement-figure, like the similar one in the right hand 4 measures further on, must be played entirely without accentuation; only in the principal modulations, e. g., the transition from F#-minor to G-major and back, individual characteristic intervals may be slightly emphasized. On the other hand, a transformation of the figures into an indistinct *tremolo* would, of course, be wholly out of place.



The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** Treble clef has a melodic line with slurs and fingerings (1, 2, 1, 3, 4, 3, 4, 2, 4, 3). Bass clef has a bass line with slurs and fingerings (1, 2, 4, 3, 4, 3, 4, 2, 4, 3). Dynamics: *p*, *mf*, *espress.*, *ten.*

**System 2:** Treble clef has a melodic line with slurs and fingerings (1, 1, 1, 1, 1, 1, 1, 1, 1, 1). Bass clef has a bass line with slurs and fingerings (2, 4, 3, 2, 4, 1, 3, 4, 3, 4). Dynamics: *cresc.*, *fp*, *pp*, *espress.*, *ten.*

**System 3:** Treble clef has a melodic line with slurs and fingerings (1, 3, 1, 4, 1, 3, 1, 3, 1, 3). Bass clef has a bass line with slurs and fingerings (2, 3, 2, 3, 2, 3, 4, 3, 2, 3, 5, 2). Dynamics: *ten.*, *cresc.*, *sf*

**System 4:** Treble clef has a melodic line with slurs and fingerings (5, 3, 1, 1, 1, 1, 1, 1, 1, 1). Bass clef has a bass line with slurs and fingerings (3, 4, 2, 4, 2, 4, 4, 3, 4, 4). Dynamics: *f*, *dimin.*, *sf*, *cresc.*, *sf*

**System 5:** Treble clef has a melodic line with slurs and fingerings (4, 3, 4, 3, 4, 5, 4, 3, 4, 3). Bass clef has a bass line with slurs and fingerings (4, 3, 4, 3, 4, 3, 4, 3, 4, 3). Dynamics: *cantabile.*, *f*, *p*, *tranquillo.*, *fp*

**System 6:** Treble clef has a melodic line with slurs and fingerings (4, 3, 4, 3, 4, 5, 4, 3, 4, 3). Bass clef has a bass line with slurs and fingerings (4, 3, 4, 3, 4, 3, 4, 3, 4, 3). Dynamics: *p*, *cresc.*, *un poco più animato.*



*tranquillo.*

First system of the musical score. The right hand features a complex melodic line with triplets and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. Dynamics include *p* (piano) and *sf* (sforzando). A measure rest is marked with a star.

Second system of the musical score. It begins with a *rit* (ritardando) marking. The tempo is marked *molto tranquillo. M.T.*. The right hand has a melodic line with some tenuto marks. The left hand continues with eighth notes, with a *una corda* instruction. Dynamics include *p*, *pp*, *f*, and *p*. Measure rests are marked with stars.

Third system of the musical score. The right hand has a melodic line with some grace notes. The left hand continues with eighth notes. Dynamics include *f* and *p*. A measure rest is marked with a star.

Fourth system of the musical score. The right hand has a melodic line with some grace notes. The left hand continues with eighth notes. Dynamics include *f* and *p*. Measure rests are marked with stars.

Fifth system of the musical score. The right hand has a melodic line with some grace notes. The left hand continues with eighth notes. Dynamics include *f* and *dimin.* (diminuendo). A *crese.* (crescendo) marking is present. A *ten.* (tenuto) marking is also present.

Sixth system of the musical score. The right hand has a melodic line with some grace notes. The left hand continues with eighth notes. Dynamics include *f* and *sf*. A *lunga.* (lunga) marking is present. Measure rests are marked with stars.



S.T.

*p espress.*

*cresc.*

*sf*

*ff*

*ten.*

(fingering)

The musical score is written for piano and consists of five systems. Each system has a treble staff and a bass staff. The key signature has three sharps (F#, C#, G#). The first system begins with a treble staff entry marked 'S.T.' and a bass staff entry marked 'p espress.'. The second system includes a 'cresc.' marking. The third system features 'sf' markings. The fourth system has 'ff' markings. The fifth system includes a 'ten.' marking and a handwritten '(fingering)' annotation. The score is filled with complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings like 'p', 'sf', and 'ff'. There are also some handwritten corrections or additions in red ink, such as 'X' marks over certain notes in the fifth system.







51

CODA.  
animato.

*pp cresc.*

Tempo I.

*f p non legato.*

*ff in tempo, ma strepitoso.*

*poco riten.*

*a*

a) This second hold (*pause*) may be sustained longer than the preceding. Further, a slight rest must intervene (for acoustic reasons, apart from esthetic ones) before the reëntrance of the first subject, as is indicated by a  $\odot$  over the bar.



a) There is no irreverence, even to the letter of the composer's work, in enhancing – in analogy with the D-minor Sonata Op.31 №2 – the accent marked on the fourth beat by a chord struck with the left hand.



ff  
Ped.  
m.s.  
m.d.

(sempre Pedale.)  
tr a)  
sf  
decrease.

Tempo I, ma tranquillo.

Adagio. b)  
pp sostenuto.  
p

ugualmente piano.

animato e tempestoso.  
cresc. ed incalzando.  
ff  
sf

a) The editor performs this cadenza with the following rhythmic divisions, the required *ritardando* then resulting as a matter of course:

trill

b) *Adagio*: twice as slow as the *Presto* - movement, but not slower.

c) Avoid a *crescendo* in the preceding measures; the *forte* must enter with instantaneous abruptness, giving us a reproduction of the principal divisions in miniature - the deep melancholy of the *Adagio*, the wild desperation of the *Finale*.



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